

COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION

COURSE OF STUDY IN MUSIC



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INTRODUCTION

This syllabus was prepared and approved by a committee consisting of Will Earhart, Director of Music, Pittsburgh, C. Edward Hausknecht, Director Department of Music, State Normal School, West Chester, Mrs. Martha Owens, Director of Music, Dunmore, and Enoch W. Pearson, Director of Music, Philadelphia, assisted by the Department music staff.

Music is now generally recognized as a universal human need and no longer as a luxury for the few. The need for the service of more and better music can be met only through the schools. The time has come when music must be made available to every child in the entire country whether in city or rural schools.

Music has proved itself worthy to be classed as a major subject, coordinate with reading, writing and arithmetic, and must no longer be considered an adjunct more or less superfluous and unrelated to educational processes. Therefore, the music supervisors voice the demand of musicians, music teachers, musical organizations and intelligent lovers of music, as well as the progressive educators of the country, for such readjustment of the school curricula as will make possible the proper and adequate teaching and use of music as an integral part of the regular school work.

Music must be given a reasonable and fair amount of the time of the school day, not only as an art subject both beautiful and useful, but as a subject broadly educational. In a daily schedule of 300 or more minutes, music as such should be allowed twenty minutes daily in primary, intermediate and grammar grades.

The time assignment is not to include the valuable functioning of music as an ally in Physical Culture, English, Festivals, Pageants, etc. In upper grades this time allotment may include one period of Glee Club practice or orchestra rehearsal. All other periods of instrumental music (piano and orchestral instruments) should be additional.

Music work, meeting the present-day requirements, necessitates in every city, town, and county a thoroughly well-trained director of music, and a sufficient number of able assistants to permit a trained supervisor to visit each classroom twice a month.

The increased widespread use and enjoyment of instrumental music and the undoubted highly educative value of the subject when properly pursued, make it imperative that the schools offer instrumental courses open to all children, in school time, and largely or wholly at public expense, exactly as has been done in Science, Physics, Manual

Training, Domestic Science, etc. Systematic effort should be made to discover and encourage children possessed of special talent in any and all fields of music.

The equipment necessary to make music effective should include a key-board instrument available for each class whenever possible, pianos of good grade for piano classes, recitals, etc., and a good phonograph and carefully selected library of records. There must be an ample supply of textbooks and supplementary material for carrying on the proper procedure in classroom vocal music and also ample material of real musical worth for bringing music to the service of the school, the home, and the community.

MUSIC IN THE ELEMENTARY SCHOOL

The attention of educators is directed to certain standards of attainment toward which the music work in schools generally should tend. In accordance with the growing acceptance of the classification of school grades, the end of the sixth year marks the close of the primary period, the end of the sensory and associative stages of child life. The following summary of music accomplishments is recommended as a standard of attainment for the end of the sixth year:

1. The child shall have acquired the use of his singing voice and pleasure in song as a means of expression.

2. The child shall have acquired a repertory of songs, including America and The Star Spangled Banner, which may be carried into the home and social life.

3. The child shall have developed aural power to know by sound that which he knows by sight and vice versa. The child shall have acquired the ability to sing at sight, using words, a unison song of hymn-tune grade; or, using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs, these to be in any key; to include any of the measures and rhythms in ordinary use to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk-songs such as the Minstrel Boy; also knowledge of the major and minor keys and their signatures.

The child shall have been given the opportunity to develop his capacity for melody invention, and to write original melodies, thereby stimulating and giving expression to his own musical thoughts.

4. Every child talented in musical performance shall have had the opportunity for its cultivation.

5. The children shall have developed a love for the beautiful in music, and taste in choosing their songs and the music to which they listen, for the enjoyment and pleasure which only good music can give.

6. The children shall have acquired the ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in standard composition after a few hearings of it; and to recognize and give titles and composers of a reasonable number of standard vocal and instrumental compositions.

7. Above all, the children shall have arrived at the conception of music as a beautiful and fine essential in a well-rounded, normal life.

The following course of study is the Standard Course prepared by the Educational Council of the Music Supervisors' National Conference and unanimously adopted by the Conference at St. Joseph, Mo., in April, 1921. The course as printed in this Syllabus is practically identical with the original Conference version excepting the parts in italics, which have been added by the syllabus committee representing the Department of Public Instruction.

The course is intended for all graded systems of schools and represents a standard of Aims, Procedure and Attainment which all may well strive to reach.

FIRST YEAR

Aims

- a To give every child the use of his singing voice and pleasure in song as a means of expression.
- b To cultivate the power of careful, sensitive, aural attention.
- c To provide the pupils through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing.
- d To give every child enjoyment of music as something heard as well as something expressed. (Appreciation of music.)

Material

- a Rote-song material in the hands of the teacher.
- b A keyboard instrument for playing accompaniments, when ever possible.
- c A pitch pipe; also a staff-liner if the teacher so wishes.
- d A phonograph, with records of good music.

Procedure-

- a Singing songs by rote, using light head-tones, ordinarily not exceeding the range of the treble staff.
- b Imitative exercise for curing so-called monotones.
- c Singing songs entire, or phrase by phrase, individually. (To include all members of the class.)
- d Occasional use of accompaniments when singing well learned rote-songs.

- e. Directing aural attention to beauty of tone in singing and to simple aspects of music as observed in rote-songs and in music heard.
- f The teaching of syllables as desired.

Attainments

- a Ability to sing pleasingly a repertory of 30 to 40 rote-songs appropriate to the grade, including one stanza of America.
- b The reduction of the number of "monotones" to 10 per cent or less of the total number of pupils.
- c Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, some 5 of the songs sung by the class as a whole.
- d Preference on the part of the children for good tones rather than bad, and the disposition to love the best of the music they have sung or heard.

SECOND YEAR

Aims

- a The aims of the First Year again, namely: continued curing of "monotones" (to give every child the use of his singing voice): development of song-singing; enrichment and extension of song-repertory; further development of appreciation, including pleasurable attention to the expressive features of song and the beauties of musical structure.
- b To continue the development of the power to recognize aurally simple phrase groups of tones and the feeling for simplest rhythms. The introduction of the staff may occur as early as the middle of the first year or as late as the beginning of the third year depending upon the order of procedure.

Material

- a Rote-song material in the hands of the teacher.
- b Books containing easy rote-songs (some of which may be in minor keys) and the simplest melodies in the usual nine major keys to be used in the development of sight-singing if begun; the latter group, at least, to be printed in large type and open distribution on the page; and both groups to be in books that are placed in the hands of the children.
- c Some large display form of material that is to be studied; either in some chart form or on blackboard.
- d A pitch-pipe and a staff-liner.
- e A key-board instrument for playing accompaniments whenever possible.
- f A phonograph and records of good music.

Procedure

- a Singing rote-songs for pleasurable musical experience.
- b Imitative exercises for curing so-called monotones.
- c The use of the staff in practicing or preparing for sight-singing.
- d Frequent practice in individual singing.
- e Ear-training for the development of tonal and rhythmic thinking.
- f Occasional use of accompaniments to songs previously learned.
- g Learning to listen to good compositions for the sheer joy and charm of their beauty. Also to listen to the salient features of the imitative or descriptive phrases involved; and to the simple arrangement of recurring phrases or "tunes" and rhythmic patterns.

Attainments

- a Ability to sing correctly and pleasingly 40 to 60 new songs, 20 of which are to be memorized and which shall include two stanzas of America. It is also suggested that some of the songs of the first year be kept in repertory.
- b Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 6 or 8 of the songs sung by the class as a whole.
- c Not more than 5 per cent of the entire class to be "monotones" at end of year. The other pupils to sing without bad vocal habits, with musical enjoyment, and with good musical effect.
- d Ability by end of year (or by the middle of the following year, according to procedure) to sing at sight, with syllables easy melodies in the usual nine major keys, containing notes of rest, one, two, three, and four beats in length, and employing diatonic tones in stepwise progressions and with simple skips.
- e Ability to recognize some 5 or 6 good compositions on hearing them; to follow and recognize a recurrent theme in a new song or new piece of very simple structure; and a tendency to prefer compositions that have real musical merit and charm to those that are weak or common.

THIRD YEAR

Aims

- a Continued corrections of "monotones"; development of free and beautiful singing of songs; development of the song-repertory along lines appropriate to the taste and expand-

- ing powers of the children; development of aural power and extension of it to new features; further development of appreciation, particularly in the direction of pleasurable attention to the expressive and structural beauties of music.
- b Development of an elementary degree of power and skill in independent sight-singing.

Material

- a Books of music in the hands of the pupils; these books to contain three types of musical material, namely—
 - (1) Rote-songs of appropriate interest and elaborateness.
 - (2) Songs that may be taught partially by rote and partially by reading.
 - (3) Easy material for sight-singing.

All of this material, with the possible exception of the first group, should be printed in large type and open distribution on the page.

- b Blank music paper or music writing books ruled with a wide staff, in the hands of the pupils.
- c A key-board instrument whenever possible.
- d A pitch-pipe and staff-liner.
- e A phonograph and good records.

Procedure

- a Singing rote-songs for pleasurable musical experience.
- b Systematic practice in sight-singing.
- c Ear-training for the development of tonal and rhythmic thinking.
- d Individual song-singing and sight-singing; each child to sing individually at least once a week.
- e Liberal use of key-board instrument for illustrative purpose and accompaniments, but not for leading.
- f Listening to good musical compositions as largely unanalyzed musical experience; observation or analysis to be largely in connection with the songs sung, but also in some degree with the larger compositions heard; and to consist of features of structure or design, such as observing recurrences of themes, sequences, and variations on them, etc; and to be pursued in the spirit of recognizing the beauty and charm of such features of musical design.

Attainments

- a Ability to sing correctly and pleasingly 40 to 60 new songs, at least 10 of which shall be memorized, and which shall include the four stanzas of America. It is also suggested that some of the songs of the preceding years be kept in repertory.
- b Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 8 or 10 of the songs sung by the class as a whole.
- c The "monotones" to be practically eliminated. Individual attention should be given to special cases.
- d Ability by end of year to sing at sight, with syllables, easy melodies in any of the usual nine major keys; these melodies containing stepwise progressions and skips of thirds, fourths, fifths, sixths, and eighths, and employing at least notes and rests one, two, three, or four beats in length, and two notes to the beat; also knowledge of some twelve of the more familiar signs and terms used in connection with staff notation.
- e Ability of at least 25 per cent of the pupils to sing as well individually, at sight, as the class can sing as a whole.
- f Power that enables the pupils to recognize by sound that which they know by sight, and vice versa: i. e., "see with the ears and hear with the eyes." (Luther Whiting Mason.)
- g Increased power to attend to, and give account of, the salient points of design in the music introduced and increased sympathy for, and pleasure in, those factors that make for charm of musical design and expressive quality; also, ability to recognize and identify some 8 or 10 standard musical compositions when heard.

FOURTH YEAR

Aims

Almost all the general aims appropriate and desirable in both early and later years in a system of instruction in music in public schools have now been assembled. Once more they may be summarized.

- a To develop pleasure in song as a means of expression.
- b To secure free and correct use of the voice in singing.
- c To develop musical qualities of performance of songs.
- d To develop a conception of music as something to be heard as well as something to be expressed.

To develop original thinking in tone and rhythm through melody invention.

- e Progressive development of power to use the printed language of music.
- f Progressive extension of musical experience beyond that provided by the singing of the children.
- g Continuous development of power of appreciation by development of aural power, guided in the direction of attention to the elements of the beautiful in music.

Specific Aims of the Fourth Year:

- a Introductory steps in two-part singing.
- b Extension of knowledge of the tonal and rhythmic material of music appropriate to Fourth Year.

Material

- a Books of music in the hands of the pupils, these books to contain a very large number of songs of high musical merit, a few of the more elaborate of which may be learned by rote.
- b Blank music paper, or music writing books, in the hands of the pupils.
- c A pitch-pipe, staff-liner, and a key-board instrument whenever possible.
- d A phonograph and good records.

Procedure

- a Singing repertory songs for pleasurable musical expression.
- b Individual singing to be employed as a means of strengthening individual capability.
- c Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.

Beginnings of melody invention, encouraging and developing the creative capacity of children.

- d The introduction of two-part singing to be by "chording" in two-parts on sustained tones, at intervals chiefly of the third or sixth both first and second parts to contain both boys and girls; the voices of all to be treated as equal.
- e Liberal use of key-board instrument in accompaniments and for purposes of explanation and illustration, but not for leading unfamiliar music.
- f Observing the structure of songs sung, and listening to and giving account of salient points in the structure of standard musical compositions, with a view to developing appreciation of the beauties of tonal design.

Attainments

- a Continued development of song-singing and extension of repertory; this to include the first stanza of the Star-Spangled Banner.
- b Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, not less than 10 of the songs sung by the class as a whole.
- c Power and skill to sing at sight music appropriate to this year.
- d Ability of at least 30 per cent of the pupils to sing individually at sight the material which the class can read as a whole.
- e Power that enables the pupils to know by sound that which they know by sight, and vice versa.
- f Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also ability to recognize and name some standard compositions, when heard.

Aims

FIFTH YEAR

General:

- a To continue development of free and beautiful singing of songs.
- b To acquire an increasingly wide musical experience.
- c To develop increasing power of eye and ear in correlation.
- d To develop power to listen for musical beauty as well as for musical knowledge.
- e To develop increased power to sing at sight.

Special:

- a To establish two-part singing.
- b To develop increasing practical knowledge of the tones of the chromatic scale and power to use them.
- c Extension of knowledge of the tonal and rhythmic material of music appropriate to Fifth year.
To continue the development of creative capacity by means of melody invention.
- d To develop a fair degree of power to sing unison songs at sight with words, and an elementary degree of power to sing two-part songs at sight with words.

Material

- a Books of music in the hands of the pupils these to contain unison and two-part songs for treble voices.
- b Blank music writing paper or music writing books in the hands of the pupils.
- c A key-board instrument wherever possible.
- d Pitch-pipe and staff-liner.
- e Phonograph and library of records of good music.

Procedure

- a Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
- b Individual singing to be employed as a means of confirming and establishing individual capability.
- c Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.

Increased facility in melody invention and melody writing.

- d In two part singing, the pupils to be divided indiscriminately as to sex, both girls' and boys' voices being treated as equal. (An occasional irregular voice may need to be treated as an exception). Assignments of vocal parts to groups to be reversed from song to song or from week to week, to give proper practice to the full vocal range of each pupil, and to develop in each individual independence in singing the lower part; the alto to be taken up first on new songs that require practice on the parts separately; and to be sung with the lightness of voice and movement characteristic of soprano. Systematic effort to be made to develop sight singing of two parts simultaneously.
- e Systematic attention to be given to singing words at sight, when the songs contain nothing but familiar technical features.
- f Liberal use of a key-board instrument whenever possible, for accompaniments and many purposes of illustration and explanation.
- g Observation of salient features of design in music sung and in standard musical compositions heard; such as persistent reiteration of a motive, recurrences of themes, sequential treatment and imaginative changes, (as in Morning Mood or Asa's Death from Grieg's *Peer Gynt* music), or the divisions of the song forms (as in songs sung or in the Pilgrims' Chorus from Tannhauser).

Attainments

- a Continued development of song-singing and extension of repertory; this to include the remaining stanzas of The Star-Spangled Banner.
- b Ability of 90 per cent of the pupils to sing individually, freely, correctly and without harmful vocal habits not less than ten of the songs sung by the class as a whole.
- c Power and skill to sing at sight music appropriate to this year.
- d Ability of at least 30 per cent of the class to sing individually at sight the material which the class can sing as a whole.
- e Power that enables the pupils to know by sound that which they know by sight, and vice versa.
- f Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrence of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize and name some standard compositions when heard.

SIXTH YEAR

Aims

General Aim: Same as for Fifth Year

Special:

- a The special Aims of the Fifth Year continued and extended.
- b To begin the development of three-part, treble-voice singing.
- c To develop ability to deal practically with the minor mode.

Material

- a Books of music in the hands of the pupils; these to contain unison and two-part treble-voice material; and also some material for three parts, treble voices, and some more elaborate unison songs.
- b Blank music paper or music writing books in the hands of the pupils.
- c A keyboard instrument whenever possible.
- d A pitch-pipe and staff-liner.
- e A phonograph and library of records of good music.

Procedure

- a Singing of songs for pleasurable musical expression, some of which should be retained in the premanent repertory.
- b Individual singing to be employed as a means of confirming and establishing individual capability.
- c Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.

Melody invention and melody writing including the setting of simple texts with verbal and musical accents coinciding.

- d Division into two or three voice-parts to be without regard to sex, each part containing some boys and some girls. Assignments of children to vocal parts to be shifted from song to song or from week to week as voices permit.
- e Practice in the use of the accidentals and in building scales.
- f Three-part singing introduced through the development of the harmonic sense, using triads if desired.
- g Systematic attention to be given to singing words at sight when the songs contain nothing but quite familiar technical features.
- h Two-part and three-part songs with all parts sung simultaneously at the outset, when practicable.
- i Liberal use of a keyboard instrument whenever possible for accompaniments and many purposes of illustration and explanation.
- j Observation of the elements of interest and charm of music sung and heard, as manifested in unity and contrast of part with part.

Attainments

- a Ability to sing well, with enjoyment, at least 30 unison, two-part and three-part songs, some of which shall be memorized.
- b Ability of 90 per cent of the pupils to sing individually, freely, correctly and without harmful vocal habits not less than ten of the songs sung by the class as a whole.
- c Ability to sing at sight, using words, a unison song of hymn-tune grade; or, using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain accidental signs and tones easily introduced; and in general to be of the grade of folk songs such as *The Minstrel Boy*. Also knowledge of the major and minor keys and their signatures.
- d Ability of at least 30 per cent of the pupils to sing individually at sight music sung by the class as a whole.

- e Ability to appropriate the charm of design in songs sung and music heard.

SEVENTH AND EIGHTH YEARS

Aims

General Aims: The General Aims of earlier years continued.

Specific Aims:

- a To develop concerted singing in the direction of mass chorus practice as well as to continue the usual classroom sight singing and part-singing.
- b To recognize the birth of new affective (emotional) states in the pupils, due to their awakening sense of the relationship of human life and the emotional aspects of these relationships; and to utilize the best of these qualities of feeling as agencies toward the reinforcement and upbuilding of fine and strong elements of character.
- c To articulate more closely for the pupils, individually and collectively, the musical interests and activities of the school with those of their homes and community.
- d To recognize and encourage the special interest that pupils of this age have in the mechanism, technique and use of musical instruments.
- e To recognize and encourage special individual musical capabilities, as a feature of an avocational as well as a vocational stage of development.
- f To pay special attention to the diverging needs of the voices of the pupils.
- g To strengthen and extend technical knowledge and capability with reference to tonal and rhythmic elements and features of staff-notation and sight-singing.

Material

- a Ample material suitable for the various needs of the pupil.
- b Blank music writing paper or music writing books in the hands of the pupils.
- c A keyboard instrument whenever possible.
- d A phonograph and an adequate library of good music.
- e *A supply of the non-solo orchestral instruments for use in instrumental classes and grade school orchestra.*

Procedure

- a Singing of repertory songs, as before, for the sake of musical enjoyment.

- b Occasional assembling of large groups of seventh or eighth, or seventh and eighth year pupils for chorus practice and social singing.
- c Continued practice in sight-singing.
- d Individual singing to be retained as a means of developing greater individual capacity and independence.
- e Close attention to individual vocal ranges and characteristics, involving frequent examinations of all voices individually; acquisition of exact knowledge of the capabilities of each individual's voice; careful treatment of changing voices, and careful part-assignment of voices.
- f Much use of a key-board instrument for accompaniments and purposes of illustration, explanation, and for recitals.
- g In easy part-songs, all parts to be sung simultaneously whenever possible. Separate part to be practiced only when necessary.
- h Singing words at sight. Syllables to be used when necessary.
- i Comment and discussion on the aspects of beauty and expression that awakened interest in the composition sung or listened to, including also attention to their origin, textual meaning, and style, for the purpose of developing an intelligent musical taste and judgment.
- j Some time to be given to recitals by pupils and artists, and to the development of vocal ensemble practice under school auspices.
- k *Organization of instrumental classes and the development of orchestral ensemble practice as a regular part of the school program, the unusual instruments to be owned by the school and loaned to the pupils.*

Attainments

- a Ability to sing well, with enjoyment, a repertory of 25 to 35 songs of musical, literary, community, national or other worthy interest.
- b Ability to sing at sight part-songs of the grade of a very simple hymn.
- c Knowledge of all essential facts of elementary theory sufficient to enable 75 per cent of the students to give a correct explanation of any notational features contained in the pieces of average difficulty in the standard books of music for the seventh and eighth years.
- d Further progress in recognition of the relations, agreements, dependencies of tones and tonal groups, that give to music its strength and interest; pleasure in good music.

MUSIC IN THE HIGH SCHOOL

MUSIC IN THE HIGH SCHOOL

Music an integral element in education. Our concepts of education are coming more and more to include the development of the whole child and its preparation for larger contributions to social life. With this change the importance of music as a vocation and as a cultural resource for the hours of leisure becomes more and more evident. If the public high school is really to give an equal opportunity to all, it must provide for the very large group to whom music is the most important vocational or avocational element of instruction.

In 1914 the people of the United States spent \$220,000,000 for musical instruction alone. The outlay is undoubtedly much greater at the present time. The expenditure of such a gigantic sum demands that the instruction in music which is given to millions of our young people shall be evaluated, regulated and standardized as an integral part of the public school system, thereby raising the standard of music teaching, discovering and developing musical talent, and saving the pupil's time and the parent's money.

There are two important periods of musical education in the schools—the grades and the high school. In the grades the child should acquire right vocal habits resulting in an acceptable use of the singing voice, the ability to read music at sight, a liking and preference for good music, acquired through singing, playing, and listening.

The high school period should offer opportunity for advanced study—more intelligent appreciation, perfection of technique, and development of individuality. To give instruction in music in the grades and omit it from the high school is to lose a large part of the valuable results of the elementary training and forfeit the opportunity for musical development during the most favorable period.

The importance of music in the high school is being generally recognized. The report recently issued under the United States Bureau of Education shows that of 359 high school, 262 allow credit for courses in music. The amount of credit varies widely from a minimum of one unit, to a maximum of eight units allowed in vocational courses, on a basis of sixteen units for graduation.

JUNIOR HIGH SCHOOL

Sixty minutes a week, preferably two thirty-minute periods, are allotted to music throughout the seventh, eighth, and ninth years. This is required of all pupils. This time is to be devoted to organized chorus singing.

Assembly Chorus—Entire School. (Two thirty-minute periods per week). All voices should be classified. The pupil whose voice is changing should be encouraged to go to the instructor for re-classification whenever he finds the compass of the part to which he is assigned is not suited to the range of his voice. The pupils must be seated according to voice parts. Successful choral singing is possible only when this condition is complied with.

Three types of music may be used: (1) Unison Songs; (2) Two-part and three-part music for unchanged voices; (3) Music for two or three unchanged voices and a bass part.

The use of material intended for mixed voices, soprano, alto, tenor and bass, is exceedingly undesirable and most unwise.

For details concerning classification of voices, selection of music, accompanist, seating of chorus, etc., see "Organized Chorus."

FULL UNIT COURSES

Elementary Theory and Practice. The course in Elementary Theory should be open to pupils with native musical ability and aptitude who desire to major in music.

It is essential that the class be fairly well graded. In order to ensure a well graded class, all pupils registering for the course who are without skill in reading and writing music will begin the course in the high-eighth semester. Pupils who are able to read at sight music including two tones to the beat and involving intervals of moderate difficulty who can write from hearing, groups of tones including simple skips, will enter the course at the beginning of the ninth year.

The course includes Elementary Theory (See Outline), Sight Singing (See Outline) Dictation (See Outline), Musical Appreciation (See Outline), and a definite amount of voice training. Pupils completing the course will be eligible to enter the following music courses in the Senior High School: Advanced Dictation and Melody; Harmony; Music History and Appreciation, and Organized Chorus.

Outside Study (Specialized Musical Technic). Pupils may elect a full unit course in Piano, Violin, or other orchestral instrument beginning with the ninth year, under conditions as outlined in the plan for Specialized Musical Technic.

SCHOOL ACTIVITIES

Glee Clubs. Three types of Glee Clubs are possible in the Junior High School: Girls' or Boys' Club (Soprano and Alto); Girls' and Boys' Club (Soprano and Alto); Mixed Voices (Soprano, Alto and Bass). See Glee Club Outline.

Orchestra Club. The Junior High School period is the most favorable for the development of interest and skill in instrumental music. This is the ideal time to begin instrumental study. Therefore violin classes and classes in other instruments of the symphonic orchestra are particularly desirable and practicable in the Junior High School. These instrumental classes afford the best possible preparation for the school orchestra. (See Orchestra)

SENIOR HIGH SCHOOL

The curriculum providing for a major or minor in music may include all or a part of the following courses:

1. *Assembly Chorus:* Not less than one full period a week, preferably two periods.

No credit—required of all pupils.

2. *Organized Chorus:* To recite not less than twice a week. Laboratory credit (Elective)

3. *Elementary Theory and Practice:* Five-hour course. Credit given on the basis of prepared work. (Elective)

4. *Advanced Dictation and Melody:* Three-hour course. Credit given on the basis of prepared work. (Elective)

5. *Harmony:* Three-hour or five-hour course. Credit given on the basis of prepared work. (Elective)

6. *Music Appreciation:* History, Biography, Literature, Three-hour course.

Credit given on the basis of prepared work. (Elective)

7. *Orchestra or Band:* Three-hour or five-hour course, preferably five-hour.

Full credit when the course is given on the basis of prepared work; otherwise laboratory credit.

8. *Glee Club* (No Credit).

Not all high schools will find it practicable to offer all the above courses. To do so involves an extensive organization and equipment. Where a choice must be made, local conditions must largely determine the selection. It is recommended that in no case should chorus singing be omitted; the importance of the orchestra is also urged. The practicability of introducing other elective studies depends upon the availability of a competent instructor. The course in Elementary Theory and Practice is fundamental, furnishing the necessary preparation for all advanced study both vocal and instrumental. This course is essential for entrance to the State Normal Schools. Where only one elective course can be offered the course in Elementary Theory and Practice is strongly recommended.

Assembly Chorus. All voices should be classified. The pupil whose voice is changing should be encouraged to go to the instructor for re-classification whenever he finds the compass of the part to which he is assigned is not suited to the range of his voice. The pupils must be seated according to voice parts. Successful choral singing is possible only when this condition is complied with.

Organized Chorus—Elective; not less than two full periods per week; laboratory credit. Careful classification of voices, seating according to parts, a capable conductor and a good accompanist, are all essential to successful chorus work. It is of the utmost importance that the music studied shall be adapted to the voices both in character and compass that the number of parts shall correspond to the available parts in the chorus, and that it be fairly within the ability of the chorus. Systematic practice in ensemble sight singing should form a part of the work of every chorus class. Unaccompanied singing is highly recommended as the highest form of choral performance.

Inasmuch as the chorus class is primarily for the development of a higher understanding and appreciation of music and the chorus music the chief material for the development of this appreciation, the selection of musical literature worthy of study is of first importance.

Conducting is an art requiring much careful study and discriminating observation. The instructor should make the most careful preparation concerning tempo, light and shade and general interpretation, before beginning the rehearsal of any choral composition.

Finally, the most important element is tone quality. Music is essentially tone and is beautiful as music in proportion to the beauty of tone, the beauty of tonal procedure, and the beauty and nobility of mood out of which it springs. While the text is important, it should not be forgotten that the words are not the music; they are wedded to the music.

CLASSIFICATION OF VOICES

It is essential that all voices be classified at the beginning of the year. Each pupil should be heard separately and an alphabetic record made, giving the part each should sing, and mentioning any unusual conditions. If a glee club or small chorus is to be organized later, the record should include a rating for all eligible voices; this will avoid the necessity of another general trial of voices.

Properly to classify the voices, considerable practical knowledge of the singing voice and much experience are required. Any serious attempt at classification, however, is better than the failure to classify, and there is no other way in which the teacher can learn so many important things about the class in so short a time.

Sopranos. The child voice when normal, is soprano and should be so treated. If the voice has been properly cared for in the grades, that is, if the light head voice has been used and the lower thick voice avoided, it will be found that a large majority of the girls entering the high school sing the soprano part. The number of contraltos will increase as the voices mature. In no case should a soprano be encouraged, much less compelled, to sing the contralto part exclusively. The classification of a voice depends quite as much upon its quality as upon its range.

Contraltos. Contraltos will be found trying to sing soprano because they cannot "carry" any other part, because their parents want them "to have a soprano voice," or because they do not realize that the voice has become contralto. They may be able to sing as high as is required of the soprano, but there is a certain "woodiness" and stridency of the upper tones which indicate the contralto. Such voices should sing the contralto part.

There are many mezzo-sopranos that may safely sing either the soprano or contralto part.

Boys' voices. There will be found boys in every high school whose voices have not changed. These boys should be encouraged to sing soprano as long as they can do so easily.

Boy tenors. Boys who are taught to sing properly in the grades, that is to say, to use the thin head voice easily, and who do not develop the strident, throaty, "chest" tones, will in most cases continue to sing as the voice changes, gradually losing the upper tones and at the same time developing and extending the lower voice. Such boys can sing the tenor part for a limited time. They should be carefully watched and urged to report whenever they cannot sing the tenor part easily, at which time they should usually sing bass. When the "break" comes in the boy's voice, and he seems unable to control it, he should be allowed to omit all tones too high or too low for him to sing with ease; but judicious use of all the tones easily sung helps to settle the voice, and destroys the fear which often leads the boy to decide that he has "lost his voice."

Tenors. Contrary to the general impression, tenor voices are not scarce in this country. In an average college, for instance, there will be found nearly as many tenors as barytones and basses. The apparent scarcity is due to the fact that whereas basses and barytones can usually sing more or less agreeably without expert assistance, the tenors must be *taught* to sing by teachers who can recognize and properly train the tenor voice. The teacher is very often not only unable to train the tenor, but equally unable to recognize a tenor when trying voices. Here, again, it is the quality rather than the

range that determines. The barytone may sing "high G" without difficulty if he has had good training, and the untrained tenor may fail to sing F without shouting, because he does not know how to "cover" the upper tones. Consequently many tenor voices are judged by their possessors and their teachers to be barytones. It is safer and wiser, however, to allow the tenor to try to sing the bass part; rather than shout with "open," strained, high tones.

Bass Voices. The bass part is much easier for boys because the compass is lower and therefore more nearly the pitch of the speaking voice, and because the "chest" or open voice can be used most of the time with less strain and less demand for covered tones. Much injury is often done to the tenor voice by continued attempts to reach the lower tones of the bass part. Squeezing of the throat in the effort to produce the low tones with the consequent hoarseness, is a common experience. This is less injurious, however, than the shouting, throaty, high tones produced by the stiff jaw and rigid throat of the tenor who has not been taught to "cover" his upper tones.

SELECTION OF MUSIC

Concerning the music to be studied, every chorus is a separate problem. It is vitally important that the music shall be adapted to and suitable for the class. There is often strong temptation to select attractive and interesting music which, for different reasons, is utterly unfit for the chorus.

Music for the small school. In many of the high schools it will be found impracticable to use four-part music for mixed voices. The most favorable music for such a school is that arranged for three parts—soprano, alto and bass, the bass part being written in the barytone compass. While the range of the soprano and alto parts may be almost as wide as for ordinary adult chorus, the compass of the bass and tenor parts should be much less.

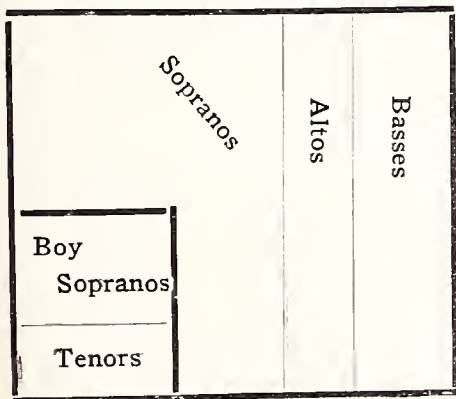
Worthy texts. It is of prime importance in selecting music for a chorus that it be well adapted to the words and that the words be worth while. The text should be of sufficient merit to be worthy of study independent of the music. There is so much good music wedded to worthy and beautiful texts that it is quite unnecessary to study music or words unworthy of being retained in the memory.

One of the most prolific and accessible sources for high school music study is that of hymnology. Every high school should be taught to sing hymns intelligently. There are scores of beautiful hymns set to excellent tunes which every high school should know. One of the most attractive ways to teach sight reading to a high

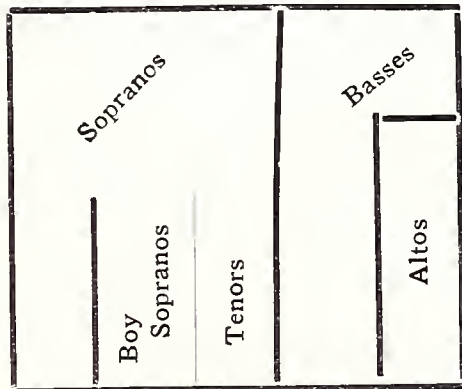
school is through the use of hymn tunes. Careful attention to phrasing, pronunciation and enunciation in the singing of good hymns gives the young people of a community an interest in and a wholesome respect and love for good hymns. This is a much to be desired result; it is a distinct and very much needed community asset. The hymn singing in most communities is far below the general musical standard. The high school can do much to improve this and to instill a love and respect for this beautiful and simple form of art. The texts of the hymns, of course, should be non-sectarian.

The accompanist. It is not wise for the conductor to act also as accompanist. There will be found in nearly every school young men and women who play the piano. The most capable one should be chosen for the accompanist. The conductor and accompanist should work together, in private, until the latter understands and can follow the beat readily, and is able to play each of the four parts alone, in octaves if necessary, always playing the tenor part in unison with the voices. The position of accompanist should be one of honor in the school; it is a position helpful both to the school and to the player. A grand piano, which should be kept in good tune, is much to be preferred to an upright. The piano should be so placed that the accompanist shall have a clear view of the conductor without having to turn sideways. If the piano is an upright a mirror should be used.

Seating the chorus. The chorus must be seated by parts if good work is to be made possible. This arrangement is sometimes difficult to secure. The principal should recognize the vital importance of thus seating the chorus, both for the assembly and for the regular chorus period. Schools not having an assembly hall, but conducting the chorus class in the regular school room, should arrange a systematic plan for changing seats for the chorus period. The change can usually be made in a moment. The weaker parts should be placed nearest the front. It is customary to seat the chorus as follows:



or



Where there are but few tenors, it is well to place them in front of the sopranos, with the boy sopranos directly behind the tenors. In case the basses and tenors are in a decided minority, they may be seated together at the front and center.

Elementary Theory and Practice. This course is preparatory to and a prerequisite of Advanced Dictation and Melody and Harmony. Elementary theory embraces the study of notation of the tonal and rhythmic elements of musical compositions, including the details of the major, minor and chromatic scales, key signatures, intervals, note values, kind of measure and measure signatures, tempo indications, marks of expression, marks of interpretation, etc. It is strongly urged that this study be conducted in connection with the use of these elements in the consideration of real music and not as a formal memorizing of characters, signs and terms. The use of these symbols in the study of tone and rhythm in actual sight singing is the best way to master elementary theory. A minimum of talk by the instructor and a maximum of thinking and doing on the part of the pupils is the ideal procedure.

Systematic employment of the Lesson Plan, including lesson assignments, daily class singing of songs and individual sight singing, offer possibilities of rapid advancement and the laying of a solid foundation for advanced courses in music.

This course should give the pupil the power "to hear with the eye and see with the ear," that is, the ability to hear with the inner ear what is seen, and to visualize what is heard. On completion of the course the pupil should be able to sing at sight individually music of the difficulty of standard hymn tunes and be able to write from hearing, melodies of similar difficulty.

This attainment is essential for entrance to the State Normal Schools.

Advanced Dictation and Melody.—Open only to pupils who have completed *Elementary Theory and Practice*. This course should give the pupil the power to write from hearing any melody of medium difficulty in any key, major or minor; also to recognize and write from hearing simple two-part exercises, major and minor triads and simple combinations of triads.

The pupil should also be able to write in correct form original melodies in any key, illustrating half-cadence, full-cadence, phrase, period, imitation, repetition, sequence, unity and contrast, etc.

Harmony.—Open only to pupils who have completed *Elementary Theory and Practice*. This subject should be taught in such way as to develop an *appreciative* knowledge of chords and tonal combinations as the material of which music is made; and of their tendencies

and uses in connection with one another as leading, when rightly treated to musical beauty. The producers described below are essential to the securing of such a result.

The ear must learn each interval, chord, tonal combination and progression, as well as the eye learns it. To accomplish this the pupils must be given constant practice in naming intervals, chords, etc., when sounded on the piano and in writing upon hearing them, the intervals, chords, chord-progressions, etc., that are being studied.

The ear must be trained to listen for beauty as well as for technical facts. To accomplish this it is necessary that roughness or emptiness be first recognized by the ear rather than studied through rules; and that the rules designed to prevent such unpleasant effects shall be brought forward merely as conforming what sensitive listening and the exercise of good taste have already impressed upon the hearer.

Each chord or new harmonic feature introduced should be studied in all its forms, inversions, connections, with relation to its musical quality, its color, its strength, etc. Characteristic and attractive examples of its employment in the works of good composers should be presented in illustration.

Each new feature studied should also be used by the student in original musical expressions. At first these may be but a few melodic tones harmonized with chords V and I; but as the student's stock of chords increases his melodies may become much more elaborate.

The influence of tempo and rhythm upon chord-structure and chord-connection should not be ignored. In longer writings, correct following-out of the initial motive should be required, and the rudiments of composition thus be introduced. The writing of many exercises in notes all of uniform length should be avoided.

Given melodies are preferable to figured basses, when any part is given; but sufficient figured basses should be given to ensure a correct knowledge of thorough-bass.

MUSIC APPRECIATION

The considerable attention which is being directed to the development of music appreciation in high schools is producing excellent results in many ways. Primarily, where good music is being presented (by one or more of the means now available) the listening faculty is stimulated and exercised to an extent that produces actual cultural attainment of high order—particularly when the performance of music is accompanied by explanatory lectures or informal talks on the music performed.

There is, therefore, need for different grades of work designated as music appreciation. These grades may extend from the mere hearing of music, with little or no comment or study, to a form of

lesson in which the discussion and study are extended to the higher fields of musical knowledge and criticism. A lesson would be pointless, however, if it resulted in no stimulation to at least some study. On the other hand, it would be inimical to the value of the course in early years to require an amount of study that would be equivalent to the preparation of a lesson.

Not only is there great value in the cultural attainment thus resulting, but valuable correlation work is possible, particularly with general history and literature; for the works of great composers are art types which are as significant of the spirit of the time that produced them as are works in painting, in prose or in verse. Thus to establish in the pupil's mind a group of art types in music definitely correlated with literature and with social activity as related in history, provides him with a cultural knowledge and appreciation of music that is exceptionally valuable.

High school music can contribute to the pupil's knowledge of works studied appreciatively two distinct types of form and experience:

1. The one resulting from participation in choral singing, which if done thoroughly, will develop the technical and interpretative skill of the pupil and acquaint him with an extensive and interesting literature;

2. That resulting from works performed, otherwise than by the pupils themselves.

In this department of high school music it is possible to present, with as much explanatory data of biography, history, and the like as is thought necessary, practically all the forms that can not be produced by high school pupils. These embrace the instrumental forms in solo, chamber music, and orchestral arrangements; and particularly the solos which are so intimately related interpretatively with choral singing.

The course through the vast field of the world's beautiful music may take any one of several directions. It may proceed chronologically, beginning with Bach and observing development in nature of content and in form down to the present day as represented by the outstanding geniuses of all lands. Or it may begin at almost any chronological point and study representative works of the greatest composers in any reasonable sequence and relation. This plan is quite as acceptable as the foregoing: for even when a course does begin with earliest composers, each successive semester or year in the school will see an influx of new students who must either be formed into a separate class, leading to unfortunate duplication of teaching effort, or else must begin study in connection with music of later date; and further historical perspective must be struck by looking both forward and backward, at whatever point one enters. Or again, forms, as the song-forms, sonata-form (in chamber music),

sonata-form (in symphony), polyphonic form, oratorio, opera, may form the basis of an organization of material which would be satisfactory. In any case, the main points are, first, that the pupils become acquainted with a large range of compositions such as are likely to appear on modern programs of the best type; and, secondly, that through such study of biography, history, form and aesthetic *as may be applied to each of these compositions when it is under observation*, they come to full and sympathetic recognition of its beauty, its strength, its nobility, and the place of its composer in the development of music.

Such work, it is evident, must be developed from the study of music itself. Every possible agency for bringing music before the students must be utilized. The player-piano and the phonograph are extremely useful, and sufficient in themselves for a very rich course.

This work must be developed from an aural study of the compositions involved. A study of the characteristics of a composer, together with information concerning his life, at times may be more or less interesting and valuable; but no such discussion will take the place of an aural study of the music itself. In many places teachers will find it helpful to coordinate the work of the school with that of the music clubs, singers, pianists, organists, and other musicians of the locality. Scholarship privileges and special rates for pupils at concerts and recitals may often be arranged, and pupils may be prepared for a concert or a recital by a special study of the compositions involved, prior to the occasion. In large cities where organ recitals, public lectures, operas, oratorios and orchestra concerts are frequent, such coordination has been of conspicuous benefit to all concerned. While smaller towns afford much less opportunity, there will be found in all places more or less of helpful assistance, if all interested work together in cooperation with the schools.

Orchestra. This study should be offered in all the years of the high school, both in the four-year plan and the six-year plan. In the latter case, it would be wise to plan two orchestras, a junior and a senior orchestra, the one serving as a feeder to the other. When the high school course is four years in length, a grammar-school orchestra is desirable for the purpose of developing the younger material for the advanced orchestra of the high school. A beginner's and an advanced orchestra are essential in every large school.

The musicianship that results naturally from ensemble playing is more advanced than that which arises from ensemble singing. More hours of practice and preparation are necessary before successful participation is possible; the expression of the musical thought or impulse is less direct than in singing and becomes a matter, therefore, a great reflection; the mechanical nature of the medium of

expression makes sight reading and a knowledge of staff notation more exact; the number and diversity of the orchestral parts—diversity in pitch, tonal quality, and rhythmic procedure—make the whole a richer complex than chorus work presents; and this complexity and variety have attracted composers to orchestral expression for their greatest works. Nevertheless, the course in orchestra must be thorough and well organized to attain its best ends. The following recommendations are therefore urged:

First.—The instruments should be played in the manner of their solo capacities, the ideals of chamber music, and the refined treatment of each part in a symphony orchestra being ever kept in mind.

Second.—Music should be selected that, however easy, still recognizes these particular values for each and every instrument.

Third.—The orchestra should be considered an orchestra class or orchestral study club primarily, and a factor for the diversion of the school only incidentally.

Fourth.—Where full credit is given, each student shall be provided with an orchestra part for home study, and shall prepare his music between the dates of the orchestral rehearsals.

Fifth.—Instruments such as the double bass, tympani, French horn, oboe, and bassoon should be bought by or for the school to remain school property; and they should be loaned, under proper restrictions, to students who will learn to play them. Only by such means can orchestral richness and sonority be secured, the real idiom of the orchestra be exemplified and advanced orchestral literature be made practicable to the students.

An increasing number of publishers are issuing music for amateur orchestras, and music simple enough for high schools may be easily secured. The difficulty lies in finding music of the right character, because simple music generally is popular rather than educationally valuable. Although it would be unwise, with the average high school orchestra, to insist that all the music be of a severe nature, and although a certain kind of good music of the lighter character is desirable both for the pleasure of the performance and for certain occasions, most of the music should be of a nature that will develop a higher appreciation of good music.

Interest is increasing in the development of high school bands, and in a number of cities much interest in music has been created among the boys in this way. In general, the organization and conduct of a high school band should be along the lines recommended above for a high school orchestra.

GLEE CLUBS

Three types of glee clubs are found in high schools:

1. Girls' (or Boys') Glee Club (Soprano and Altos)
2. Mixed Glee Club (Soprano, Alto, Tenor, and Bass)
3. Boys' Glee Club (First and Second Tenor and First and Second Bass)

Girls' (or Boys') Glee Club. The girls (or boys') club composed of sopranos and altos, is practicable and desirable in every high school—boys, girls, or mixed, junior or senior. The voice problems are comparatively simple and there is an abundance of safe, attractive, and suitable music. Excellent tone quality, satisfactory balance of parts and good interpretation can be secured with this form of glee club in a comparatively short time. Any number of voices is practicable from sixteen to sixty, depending upon the size of the school. In large schools it is advisable to maintain two clubs, senior and junior. Most of the voices in all high schools are more or less immature, therefore it is usually unwise to use music in more than three parts, as the lower (second) alto part is generally low and in a narrow compass, consequently almost exclusively in the lower, so-called chest register. Two-part unaccompanied, and three-part accompanied and unaccompanied are the best forms of music for this type of glee club. There is a great quantity and variety of high class, attractive music of this kind available, making unnecessary and most unfortunate the use of inferior material.

Careful attention should be given to the individual classification of voices. (See paragraphs on "sopranos" and "contraltos" under Organized Chorus).

Mixed Voices Glee Club. The organization of the glee club of mixed voices is identical with the mixed or organized chorus. The Glee Club is naturally limited in size and maintains a higher standard of voice. More artistic tone quality and interpretation is therefore possible with the glee club. Where a girls' club and a boys' club are maintained, the two may well combine for a certain proportion of their work, giving variety and added interest to both organizations.

Boys' Glee Club. The boys' glee club with first and second tenor, and first and second bass voices, is the most complex and difficult problem with which the supervisor of music has to deal. Successfully to classify and care for the voices most of which are immature, requires much special training and ability on the part of the instructor. Supervisors and teachers without knowledge and experience in the classification and training of male voices, especially of the tenor voice, are advised to defer the formation of a boys' glee club until they get special training fitting them for this very difficult task.

Only the voices of the older boys, eighteen years of age or more, will ordinarily be found settled and sufficiently mature to warrant their being assigned to the outside parts, first tenors and second bass, and then only when it is clearly evident that the voice is sufficiently high or low for such assignment.

The use of "boy tenors" on the first tenor part is usually unwise for several reasons:

1. Unless forced the boy tenor voice has little volume and therefore is not of much use in balancing parts.

2. The "boy tenor" voice is simply a passing stage in the transition from the child voice to the adult voice, at which period the compass approximates that of the adult tenor. Normally the voice retains this compass but a short time, a few months at the longest, and very often a much shorter time. Consequently the voice does not remain at this stage long enough to be of use in a glee club.

Much care should be exercised in the selection of music which should not require strenuous use of the voices. G above the treble staff should be the limit for the first tenors; the second bass part not to extend below the F space below the bass staff. Music written for adult voices extending above or below these limitations should not be selected for high school voices. (See paragraphs concerning Tenors and Basses under Organized Chorus).

VOCATIONAL COURSES

Music has great value as a high school subject from a vocational standpoint. The number of high school graduates who do more or less of vocational work in music is quite comparable to the number engaged in any other occupation. Music should be recognized as an important vocational subject, and reasonable provisions for vocational training in it may be made by high schools.

Because music is one of the leading vocations, because the opportunity to specialize in music is the logical and sensible solution of the difficulties confronting the musically talented student who desires to obtain a musical education, there is a great need and ample justification for a vocational course in music paralleling the courses in agriculture and home economics.

Following is the proposed vocational course:

<i>First Year</i>		<i>Second Year</i>	
English	5	English	5
Civics	5	European History	5
Health Education	2	Health Education	2
Mathematics	5	General Science	5
Elementary Theory and Practice	5	Advanced Sight Singing and Dictation	5
Chorus or Orchestra	2	Chorus or Orchestra	2
Piano or Orchestral Instrument	5	Piano or Orchestral Instrument	5

<i>Third Year</i>		<i>Fourth Year</i>	
English	5	English	5
American History	5	Problems of Democracy	3
Health Education	2	Health Education	2
Foreign Language	5	Foreign Language	5
Harmony	3	Harmony and Melody	5
Music History and Appreciation	3	Advanced Music History and Appreciation	3
Chorus or Orchestra	2	Chorus or Orchestra	2
Piano or Orchestral Instrument	5	Piano or Orchestral Instrument	5

HIGH SCHOOL CREDITS FOR APPLIED MUSIC STUDY

(Specialized Musical Technic)

Music is the first educational interest of many of our young people, and should be recognized as an integral part of their education. Until provision is made in our public schools for instruction in music as an educational unit of equal value with other subjects, justice to these pupils requires that they be given school credit for properly supervised work done at their own expense with private teachers. To this end the Department has outlined a plan for the proper crediting of music for pupils who wish to present music as an integral part of their individual curriculums.

Under present conditions in Pennsylvania a high school student desiring seriously to pursue the study of music must follow one of three plans:

1. He may try to carry the regular high school course while spending from nine to twelve hours per week upon outside study and practice of music. This plan results disastrously in nearly all cases. Either the academic work or the music is neglected, or else the student is overworked and suffers a breakdown in health.

2. The study of music may be discontinued during the four-year high school period. The years of adolescence are by far the most favorable for the study of music. Discontinuance of musical training during the four-year high school period causes a most serious setback to the musically talented pupil, which always is exceedingly unfortunate and in many cases irreparable.

3. The student may drop out of high school and devote all available time and strength to the study of music. By so doing he deprives himself of that general education which all should have and which is desirable and essential to anyone who would enter professional fields.

The logical solution of this very serious and very common difficulty is the recognition of the study of music under outside teachers as a part of the school curriculum. Important and far-reaching results

are attainable through this policy. They include the elevation of the teacher's work and supervision of the student's progress through regular reports from both parent and teacher and by means of semi-annual examinations by a committee of musicians approved by the Department of Public Instruction.

Subjects. High School pupils who are receiving systematic instruction in Piano, Organ, Violin, or any instrument of the symphonic orchestra, may receive credit toward graduation for such study, subject to the regulations herein stated.

Vocal training the aim of which is to promote correct breathing, safe vocal habits, light, easy use of the singing voice, proper vowel and consonant study and musical interpretation, is invaluable and should be encouraged and credited wherever properly equipped teachers are available. The foremost authorities on the singing voice agree, however, that vocal study for the development of power and compass should be deferred until the voice is matured.

Inasmuch as broad musicianship is essential to the successful singer, vocally talented pupils in the high school should be encouraged to study sight singing, ear-training, theory and appreciation, and also some instrument, preferably the piano.

Extent of Course. The special music study herein provided for may be elected as a major subject, and when carried out successfully according to the following provisions, may receive credit to the extent of one-fourth of the total credits required for graduation. A less intensive course may be elected with proportionate reduction of credit.

Aim and Content. The aim of these courses is not only to give ability in performance, but also to develop general musicianship. The content of the courses, therefore, consists of (a) practice for the attainment of skill and (b) study for the attainment of musical knowledge and culture.

ORGANIZATION

Practice Courses. The pupils must take at least one lesson per week of not less than thirty minutes in length, for each week of the school year; and he must devote to practice and appropriate theoretical study, a minimum of ten periods per week throughout the school year, in order to obtain full credit.

When approved by the school authorities, the pupil may devote a year to the completion of the work outlined for a half-year, with a proportionate reduction of hours of practice and study, receiving one-half credit therefor.

Work of any degree of advancement may be undertaken, but the pupil must be definitely assigned to a certain grade when application is made for admission to the course. The music assigned must be-

long to the grade specified for the pupil, and must be within the power of the pupil to perform accurately at the tempo intended by the composer and with a fair degree of artistic interpretation.

Any generally accepted system of grading, such as the report of the Music Teacher's National Association or the graded catalogs of the leading publishers, may be agreed upon between school and teacher for the present.

STUDY COURSES

Aim and Content. The specific aim of the Study courses, used as complementary to the Practice Courses, is to place under technical skill, at each step of the way, a broad basis of knowledge and culture that will ensure thorough musical comprehension by the student of the material which he is studying at the time.

Briefly, the content of these courses is such as will enable the student to know as music that which might otherwise appear to him as material solely for technical practice.

The musical culture that should underlie all performance is of many kinds. It must include knowledge of details of staff notation, and the facts of pitch, rhythm and expression, which, in turn, underlie the notational symbols. It is indispensable, too, that knowledge be aural as well as visual; the student should know by ear that which he knows by sight, and vice versa.

As the musical material studied becomes more advanced, knowledge that falls under the subject of harmony, and other knowledge that falls under the general title of music appreciation, and which includes facts of history, biography, form and aesthetics, is necessary. In order that the power gained should further function in a normal, social way, as well as to give the student musical experience and technic of a kind richer than that afforded by his individual practice, ensemble work must be added.

Courses. The courses specified below are believed to be essential to the achievement of the general aim described:

1. *Elementary Theory and Practices* Rudiments, Sight-singing; Dictation.
2. *Advanced Dictation and Melody.*
3. *Harmony.*
4. *Appreciation.*
5. *Ensemble:* Chorus; Orchestra; Band; Glee Club.

Conditions Governing the Granting of Credit for Outside Study of Music.

High School pupils who are receiving systematic instruction in Piano, Organ, Violin or any instrument of the symphonic orchestra, may receive credit toward graduation for such instruction and practice, subject to the following conditions:

1. The candidate for credit must be a regular registered pupil of the high school.

2. Application must be made for credit, on a blank form furnished by the Superintendent of Schools. The application specifies the grade of work to which the student is assigned, states the number of years of previous study, and is signed by the student, the parent or guardian, and the private teacher. (See blank form, page 40)

3. The pupil must take at least one music lesson a week and must devote an average of ten periods (equal in length to the regular school period) to practice, during the entire school year.

4. Before receiving credit for the first year of practice the pupil must complete the course in Elementary Theory and Practice or pass an examination (oral and written), based upon the requirements of the course.

5. Before receiving credit for the second year of practice the pupil must complete the course in Advanced Dictation and melody, or Elementary Harmony, or pass an examination based upon the requirements of the course.

6. Before receiving credit for the third year, the pupil must complete the course in Music Appreciation, or pass an examination based upon the requirements of the course.

7. Pupils taking outside instruction for credit in Violin or other orchestral instrument, must be regular members of the high school orchestra and present a satisfactory record for this ensemble work. Pupils taking Piano or Organ instruction for credit are required to do ensemble work in Organized Chorus or Glee Club, in case they are not members of the Band or Orchestra.

Examinations. Semi-annual examinations shall be given by the examiner appointed by the Superintendent of Schools, co-operating with the Principal and the Supervisor of Music. The examination will be based upon the material submitted in the monthly reports handed in by the private teacher and approved by the examining committee, for the months preceding the examination. The grading and the passing mark shall conform to the system in use by the school granting the credit.

ADMINISTRATION

Application. The parent or legal guardian of the student must make application upon a blank form prescribed by the Superintendent of Schools, and he shall report, each month, upon forms provided, the number of hours given by the student to practice and study. (See suggested forms below)

The private teacher must likewise file an application upon blank form prescribed by the Superintendent of Schools, for the extension

of these credit provisions to the pupil. He shall state the grade of work for which the pupil is entering. He shall further report each month, upon forms provided, the number of lessons taken, the length of these lessons, the pupil's progress, the compositions and theory studied, and other information, as requested, that will aid in determining the musical scholarship of the pupil.

Reports. The monthly reports of the outside teacher shall be carefully reviewed by the Supervising Committee consisting of the High School Principal, the Director of Music and the special examiner. If the course reported is found unsatisfactory the written report of criticism and recommendations for improvement should be sent to the outside teacher. If improvement is not shown the following month, a written statement should be sent to the outside teacher and to the parents to the effect that failure in the course seems probable.

Examinations. Music studies taken within the school are subject to the general regulations of the school. All outside instruction shall be subject to semi-annual examination, given by special examiners appointed by the local school authorities. In every instance the examiner should be a thoroughly competent teacher of the instrument which the pupil is studying—a specialist who has the confidence of the patrons of the schools. He may be a resident of the community in which the school is located, or he may be a teacher in a neighboring city. The expense of the examination may be borne by the school or by the pupil, preferably by the school. Examinations shall be based upon the material and instruction specified in the monthly reports of the outside teacher. The school shall send a written statement of the findings of the examiner to the outside teacher.

Forms that follow the general plan of those printed below will be found indispensable to the proper administration of the course.

APPLIED MUSIC COURSE APPLICATION FORM

.....
(Name of School)

(City)

(State)

We, the undersigned, hereby request that
be admitted for credit to the music course herein named, subject to
the regulations of the Board of Public Education governing the
crediting of such courses; of which regulations this form is a part.
These regulations we have read and hereby accept.

Instrument Grade of Work Term Beginning

Number of years of previous study not under high school credit

Number of years of previous study under high school credit

Grades of work in music run from 1, lowest, to 7 highest.

A year of 36 lessons of an hour each ordinarily completes the work
of a lower grade in music; but the individual should be classified ac-
cording to his accomplishment, and he will be marked for credit on the
grade of work in which he is classified.

Proper advance in grade each year is required for further credit.

Signed Signed
(Student) (Parent)

Signed Dated Record No.
(Special Teacher)

APPLIED MUSIC COURSE MONTHLY REPORT CARD

(Face)

.....Record No.
 (Name of School) (City)

Grade of Report for
 Instrument Work Month of 192..

Date of Lesson	Length of Lesson	Musie, texts, theoretial instruction, etc.	Student's Rating

Daily Practice and Study
 (Number of hours to be recorded by Parent)

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Weekly Totals
1st Week							
2d Week							
3d Week							
4th Week							

.....
 (Student's Signature)

.....
 (Parent's Signature)

.....
 (Teacher's Signature)

APPLIED MUSIC COURSE MONTHLY REPORT CARD

(Reverse Side)

Grades of work in music run from 1, lowest, to 7 highest.

A year of thirty-six lessons ordinarily completes the work of a lower grade in music; but the individual should be classified according to his ability to carry successfully the grade of work assigned to him, and not according to the number of years he has studied, unless these years have actually given him the degree of proficiency specified in the application form.

It is a serious mistake to place the student in too high a grade at the beginning. It places an unjust burden upon both him and the teacher.

The music assigned should belong to the grade of work specified for the pupil. The graded catalogs of leading publishers approximate generally accepted standards.

Only such material should be assigned as can be played musically in accordance with the intentions of the composer as to tempo, style, etc., by a student reasonably gifted and faithful in his work. Grade 2 playing of Grade 5 material (for example) is likely to lead to failure of the student.

Proper advance in grade each year is required for further credit.

"Student's Rating" should be made in conformity with the system of grading in use by the school in which the candidate for credit is a pupil.

APPLIED MUSIC COURSE MONTHLY REPORT CARD

(Duplicate for the Supervising Committee)

.....Record No.
 (Name of School) (City)

Grade of Report for
 Instrument Work Month of 192..

Date of Lesson	Length of Lesson	Music, texts, theoretical instruction, etc.	Student's Rating

Daily Practice and Study (Number of hours to be recorded by Parent)

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Weekly Totals
1st Week							
2d Week							
3d Week							
4th Week							

